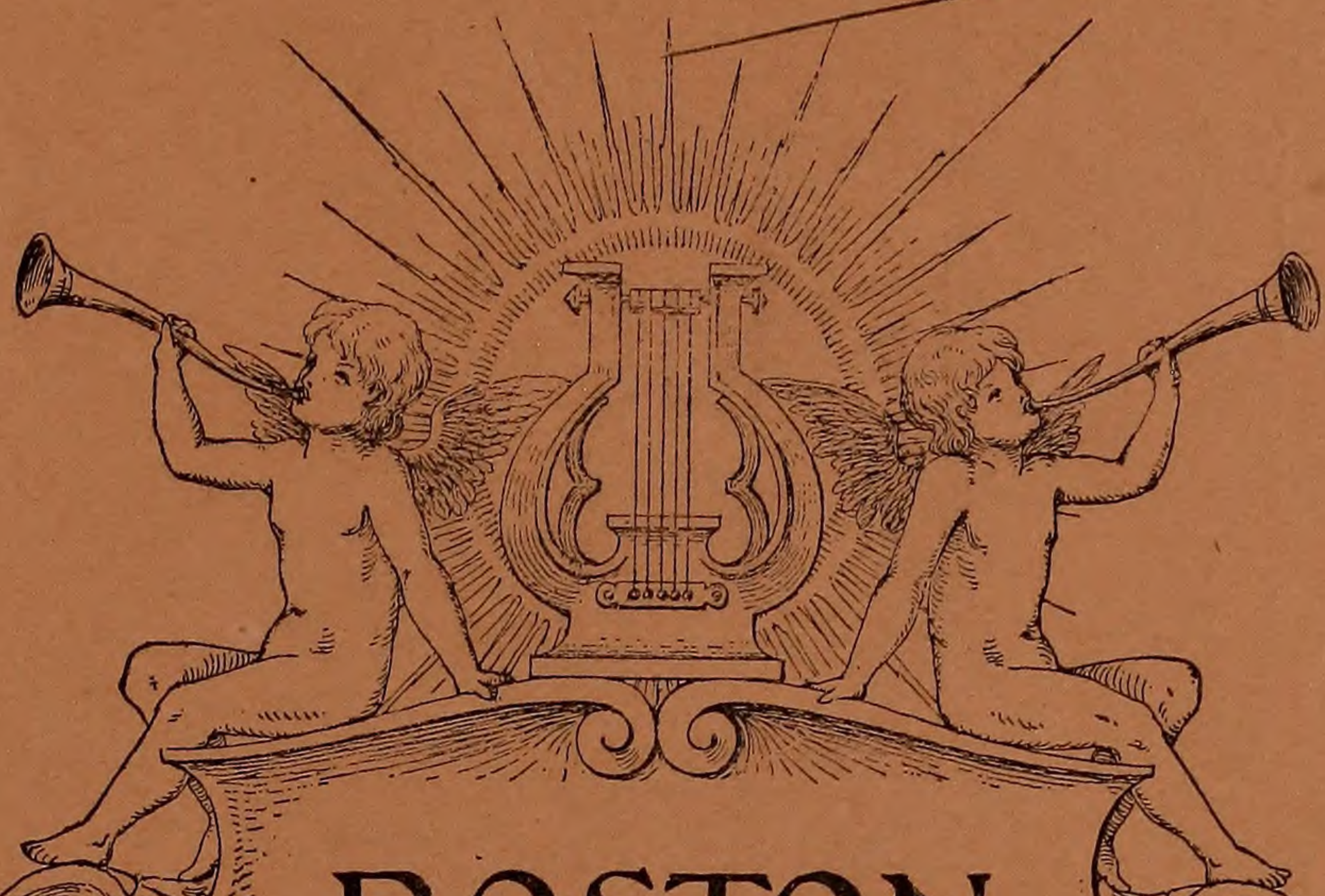


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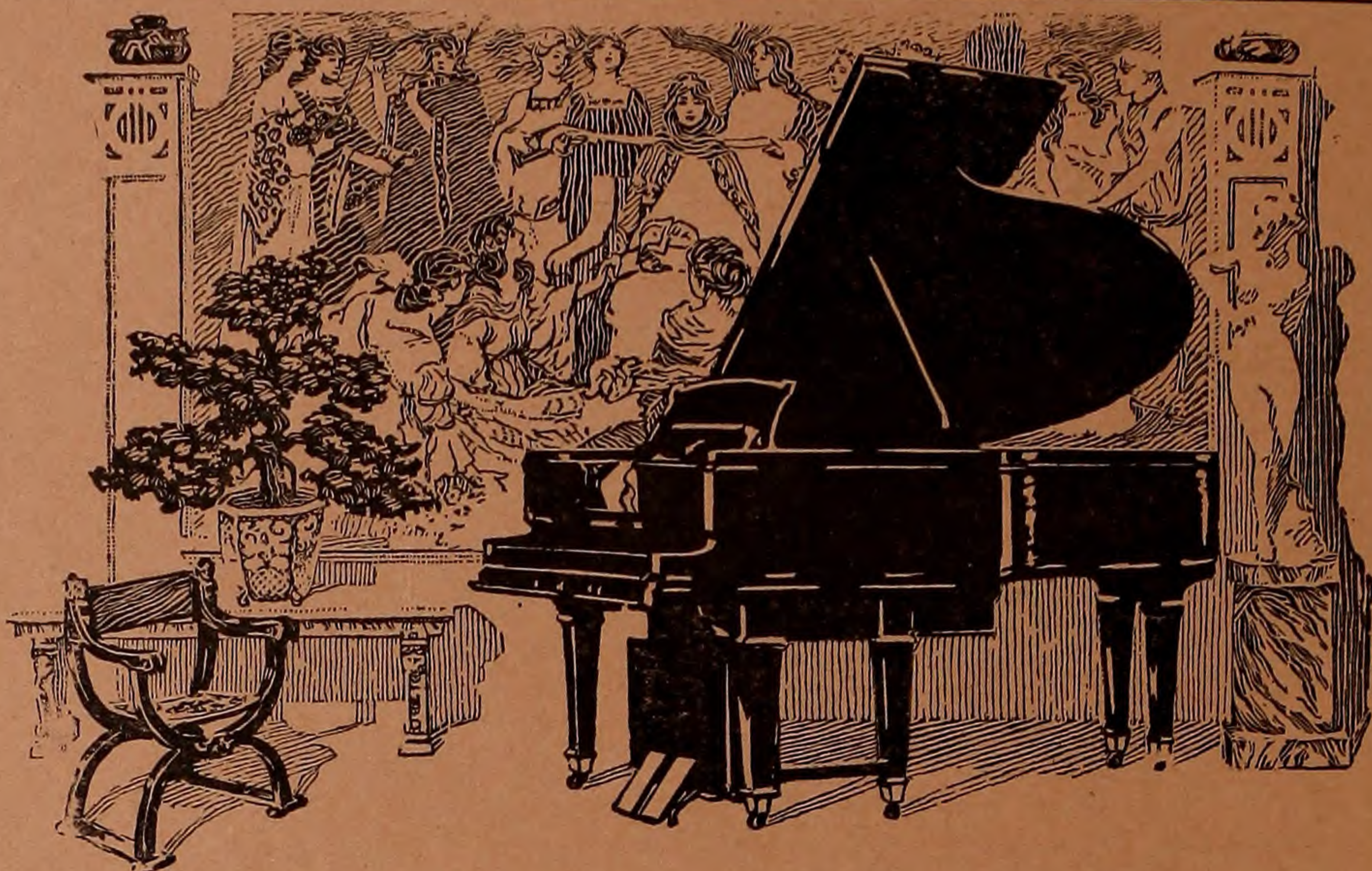
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Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the Eighth Rehearsal and Concert

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



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AT 2.30 O'CLOCK

SATURDAY EVENING, DECEMBER 2

AT 8.00 O'CLOCK

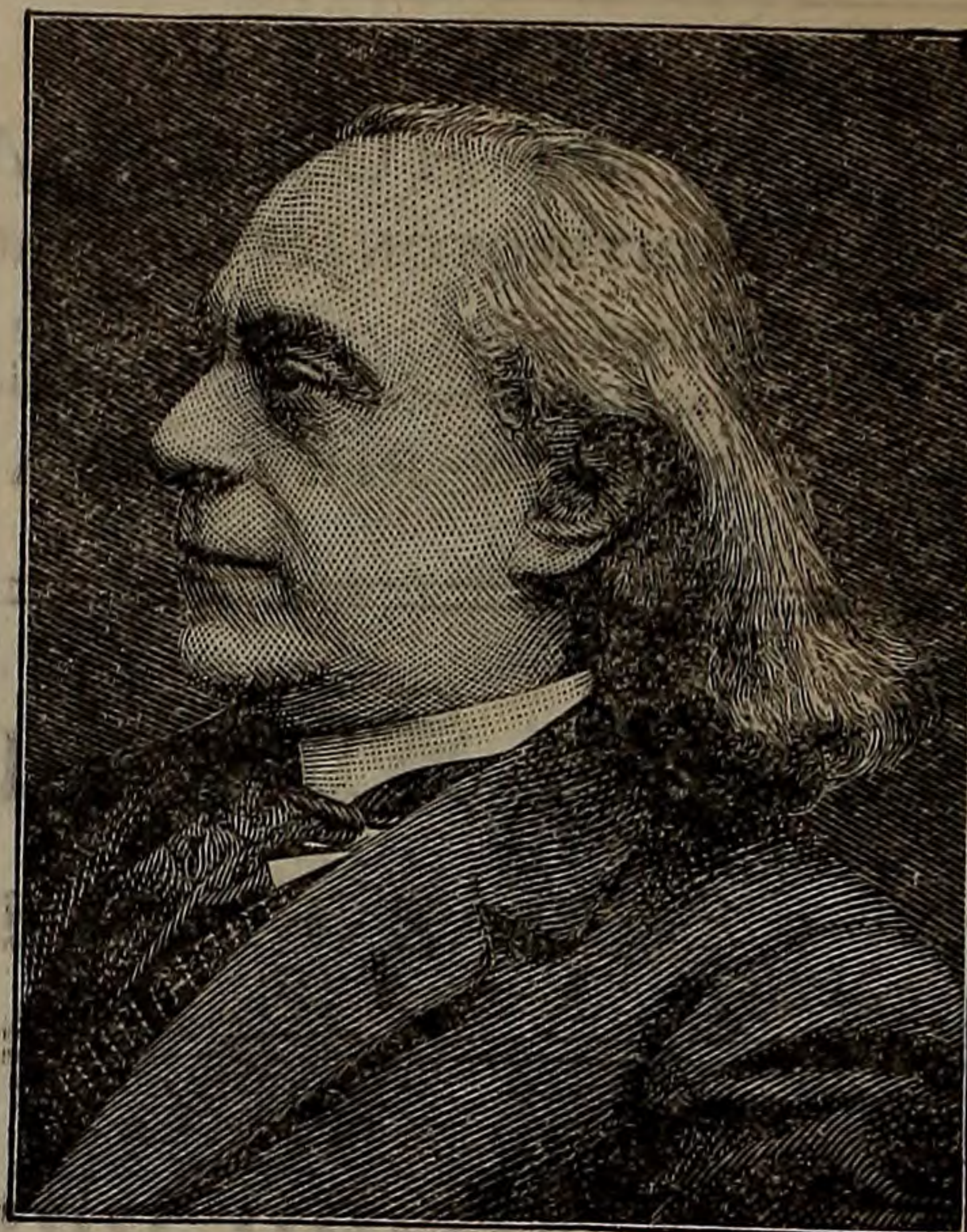
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SATURDAY EVENING, DECEMBER 2, at 8.00 o'clock

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Elgar Symphony No. 2 in E-flat, Op. 63
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- I. Allegro vivace e nobilmente.
- II. Larghetto.
- III. Rondo: Presto.
- IV. Finale: Moderato e maestoso.

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- III. Andante sostenuto.
- IV. Finale: Allegro guerriero.

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This symphony, dedicated "to the memory of His late Majesty King Edward VII.," was performed for the first time on May 24, 1911, at the London Music Festival. It was performed on June 1 at a meeting of the International Music Congress in London.

The date of composition is given at the end of the score: "Venice—Tintagel (1910-11)"; and there is this note to the dedication: "This symphony designed early in 1910 to be a loyal tribute bears its present dedication with the gracious approval of His Majesty King George. March 16, 1911."

The first performance in the English provinces was at Harrogate, August 9, 1911, when Julian Clifford conducted. The symphony was played in the United States for the first time by the Cincinnati Symphony Orchestra at Cincinnati, Mr. Leopold Stokowski, conductor, November 24 and 25, 1911.

The symphony is scored for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, three clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets,

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Mr. Ernest Newman has written a description of this symphony, and, as he stands close to the composer, his description is worthy of special attention.

"Elgar gives no encouragement to those who would seek for 'programmes' in his symphonic works. It may no doubt be taken for granted that his imagination is kindled by what he reads and hears and sees, and that his musical invention is prompted by this in some subtle way or other. So much can be said of the most 'abstract' of composers; unless he shuts himself up all his days with closed eyes and ears in a darkened and sound-proof room, the tone and color of the life of the world around him are bound to imprint themselves upon his musical thinking; and the more sensitive his nerves are the more radical will be the connection of his music with all this life. But though practically every musical work of any emotional value must start from this basis, the connection of it with the external world or with the symbols of the literary and plastic arts may range through many degrees of vagueness or precision, according to the psychological build of the composer. Many of us, declining to be tied down to *a priori* æsthetics against the judgment of our own senses, keep our minds hospitably open to all these types of music, and decline, for example, to turn up

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the whites of our eyes at first-rate music, such as 'Till Eulenspiegel' or 'Don Quixote,' simply because it has been written to a programme. But when a composer's mind does *not* work on these lines, we can understand his anxiety to prevent unauthorized programmes being read into his music. Elgar's new Symphony, then, is not written upon any programme. The only clue he will give us as to some of the moods in which it had birth is the quotation of the first two lines of Shelley's 'Invocation':

Rarely, rarely comest thou,
Spirit of Delight;

though any one who tries to correlate the Symphony as a whole with that poem as a whole will find himself baffled. The dominant tone of the poem is one of despondency, merging into hope at the end; the speaker is a man regretting that he is now too rarely visited by the old, pure delight of soul. The prevailing note of the Symphony, on the other hand, is joyousness—though this mood, of course, has to submit to various temperings. The music seems to correspond most closely with the last four stanzas of the poem, in which Shelley speaks of his love for 'all that thou lovest, Spirit of Delight'—the fresh earth, the starry night, the autumn evening, the golden morn, the snow, the waves, winds and storms, and 'tranquil solitude,' and Love itself, and finally

... Above other things,
Spirit, I love thee—
Thou art love and life! O come!
Make once more my heart thy own.

The Symphony will be found to offer a complete psychological contrast to the earlier one. It is untroubled by any of the darker problems of the soul. For the most part it sings and dances in sheer delight with life. . . . The work will, I think, be found particularly enjoyable just

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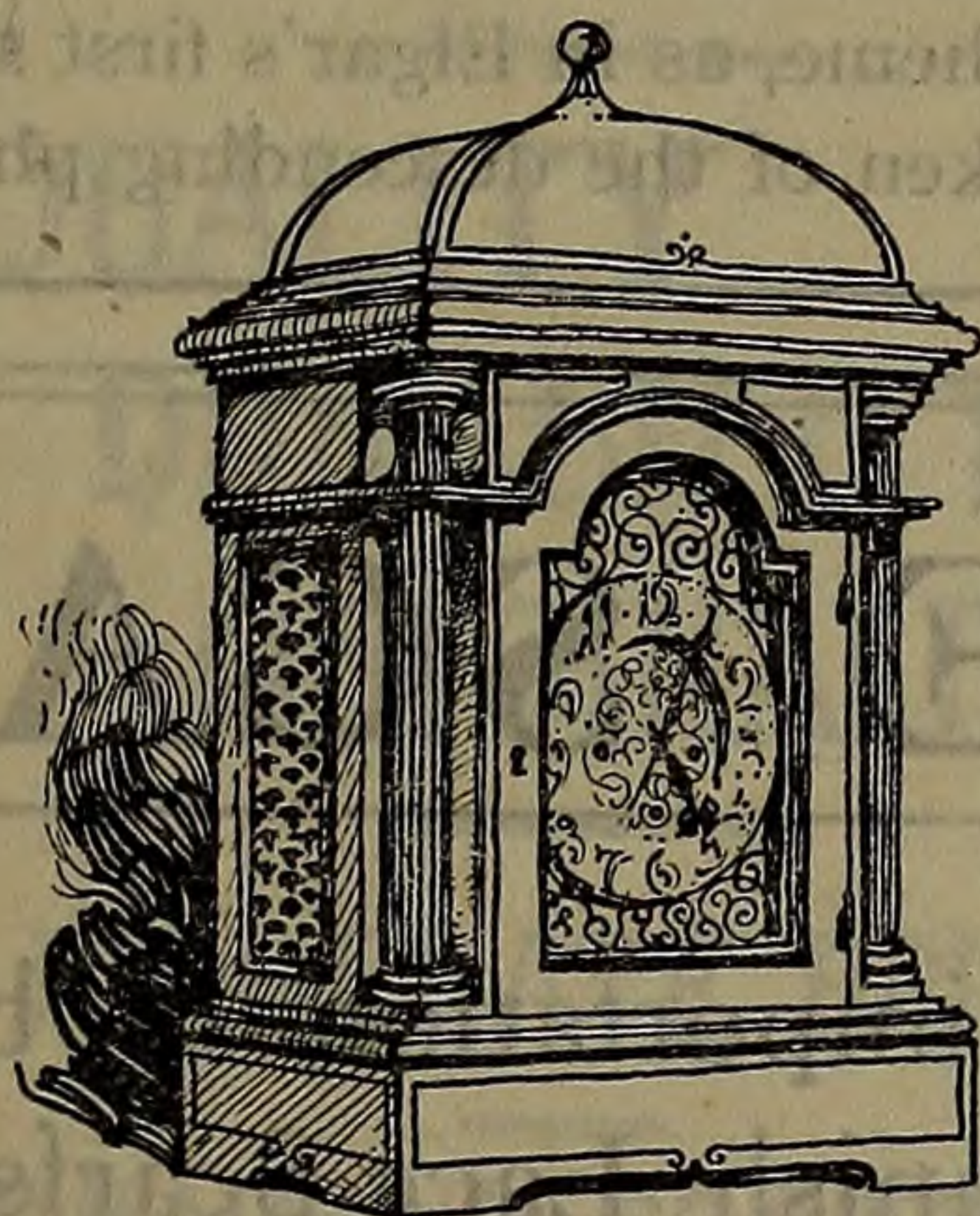
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by reason of this prevalent spirit of gladsomeness. Our greater music has worn the tragic mask long enough; it is good to have it break into a smile occasionally. Laughter is almost impossible, apparently, to our younger men; they are lost without their 'customary suits of solemn black,' and 'windy suspiration of forced breath.' We have to get towards the autumn of life before we see the full meaning and beauty of the spring, as Wagner's Hans Sachs very wisely points out to the impatient young Walther."

FIRST MOVEMENT.

Allegro vivace e nobilmente, E-flat major, 12-8.

"In point of form, the first movement of the new Symphony proceeds much on the lines of Elgar's other first movements; there are two well-defined chief subject-groups, the first main idea especially being built up of a number of motives that can be used collectively or individually; while further varieties of mood are obtained by means of striking episodes."

The Allegro begins without preamble, with the first principal theme,—a vigorous melody in E-flat major.

There is no "motto" theme, as in Elgar's first symphony; "but particular note should be taken of the descending phrase in the third bar,

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which is put to some expressive uses, both in this and the later movements." The theme is really the expression of a continuous idea extending until the entrance of the second subject, but three subsidiary themes may be disengaged from it.

This opening is succeeded by the second of the subject groups, which opens with a melody given first of all mainly to the strings and harps. The instrumentation becomes fuller, and later a counter-subject is heard with the theme.

"Then comes what the composer wishes to be regarded as the principal second subject, *dolce e delicato* ('cellos), though its characteristic droop plainly makes it a variant of the figure to which attention has already been called (bar 3 of the first theme). Further developments lead to a resumption of the earlier and more vigorous matter, which is worked up impetuously to a climax in which a modification of the second subject (*dolce e delicato*) figures largely.

"This ends the first section of the movement. The second—what would be called, in the orthodox form, the working-out section—is wholly concerned with modifications of the first-subject matter and with some highly interesting episodes. A new and less sunny cast, however, has come over the old themes. All this section, in fact, is like a darker inset in the center of an otherwise bright picture. The harmonies have grown more mysterious; the scoring is more veiled; the dynamics are all on a lower scale (the range of tone never rises above *piano*, while *pp* and *ppp* are the general markings). The whole effect is most striking on the orchestra. First of all, No. 2 * is passed through some modifications that give it a remote and clouded air. It is answered by a reminiscence of No. 6, † greatly attenuated now, however, the flute, oboe, and harps giving out the sustained note in the faintest of tones, while the answering figure beneath is played softly by the muted violins (afterwards by the violas). Then comes an enigmatic phrase in the muted strings that runs through virtually the whole of

* The first subsidiary theme.

† The second subject.

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this section. It is impossible, as it would be useless, to analyze the scene in detail on paper. Its ghostly color, the throbbing drum-notes, and the strange, faint clashing of tonalities in it (a pedal E, for example, supporting E flat and D harmonies), make it as subtly imaginative a piece of work as Elgar has ever written.

"Towards the end of this section the material of the commencement reappears in expressive forms, though in much subdued colors. In this way a transition is made to the final section, in which the first-subject matter is again heard in all its former exuberance. The prevailing mood now is healthy and animated. Just before the close we get a suggestion of the quieter atmosphere of the middle section, but gradually the old spirit reasserts itself, and the movement ends in an exhilarating burst of energy. The finish is highly effective. Seven bars from the end we hear the familiar motive of the opening theme in a double *fortissimo*. In the next two bars it is given out slowly in augmentation, commencing *pp* and swelling out to *fff* again within a single bar. The last three bars are a brilliant fantasia upon the single chord of E flat; the effect should be dazzling.

SECOND MOVEMENT.

Larghetto, C minor, 4-4.

"The slow movement commences with a series of softly-breathed chords in the strings [No. 8] that set us at once in a much remoter and less active world than that of the Allegro. At the eighth bar we hear the main theme—a grave, deliberate melody in flutes, clarinets, horns, trumpets and trombones (*ppp*), over an accompaniment of chords on the second and fourth beat of each bar. It has a broadly and richly harmonized central section, after which No. 9 (the main theme) is



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resumed, while an echo of No. 8 (the soft chords in the strings) rounds off the whole."

Then comes a new passage. The English horn (above) and the oboe give out a melody in thirds. This is repeated by the clarinets. This goes into a meditative theme for strings alone (wind instruments added later). Again the characteristic fall (Bar 3 of the first theme of the first movement) is observed. Another motive, *nobilmente e semplice*, constitutes virtually the whole of the thematic material of the *Larghetto*. All of it is now repeated in other forms and colors. "Near the end the vital phrase of the whole symphony (first theme, Bar 3) steals in quietly in two solo violas, and then in the violins, but only for three or four bars." The last word is given to the grave chief theme (of the *Larghetto*) and the softly breathed chords.

THIRD MOVEMENT.

Rondo (Presto), C major, 3-8.

"What most people would call the Scherzo is here styled a Rondo. Its main theme is full of quips and surprises. (One feature of the Symphony, by the way, is the number of themes that run in thirds.) After this theme has run its nimble course, another comes bounding out in the strings and English horn in unison (accompanied in horns, bassoons, trombones and doublebasses). On its repetition later it is combined with a counter melody. After this come some lively metamorphoses of the sprightly first theme combined with other matter.

"With a change to the key of D major we enter upon a long, smoothly-flowing passage mostly for the strings alone. The passage commences *pianissimo*, but soon works up to a tremendous torrent of sound in the full orchestra. Altogether this strange and powerful episode, occurring as it does in the middle of a Rondo seemingly given

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up to the pure joy of motion, will give us something to think about when we hear it. The remainder of the brilliant Rondo, with its repetitions, is quite plain sailing."

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Moderato e maestoso, E-flat major, 3-4.

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this time the motion has been growing more tranquil and the tone more subdued. Up to almost the last moment we are in a *pianissimo*, and apart from one short *crescendo*, in a couple of discords that are quickly resolved, it is *pianissimo* that we end, in a mood of calm but profound content."

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In 1905 Miss Parlow went to London, and gave a recital on March 23, 1905. On November 1, 1905, she played with the London Symphony Orchestra, and in that year she was commanded to play before the queen. Feeling the need of further study, Miss Parlow took lessons of Leopold Auer for eighteen months. In the course of this period she played in public at Helsingfors and Riga. In July, 1907, she was chosen to play at the Russian concert conducted by Glazounoff at the International Musical Festival held at Ostend. In November, 1907, she began an extensive tour of Northern Europe. She has since that year led the life of a virtuoso.

Her first appearance in the United States since 1905 was on December 1, 1910, with the Russian Symphony Society, when she played Tschaikowsky's concerto.

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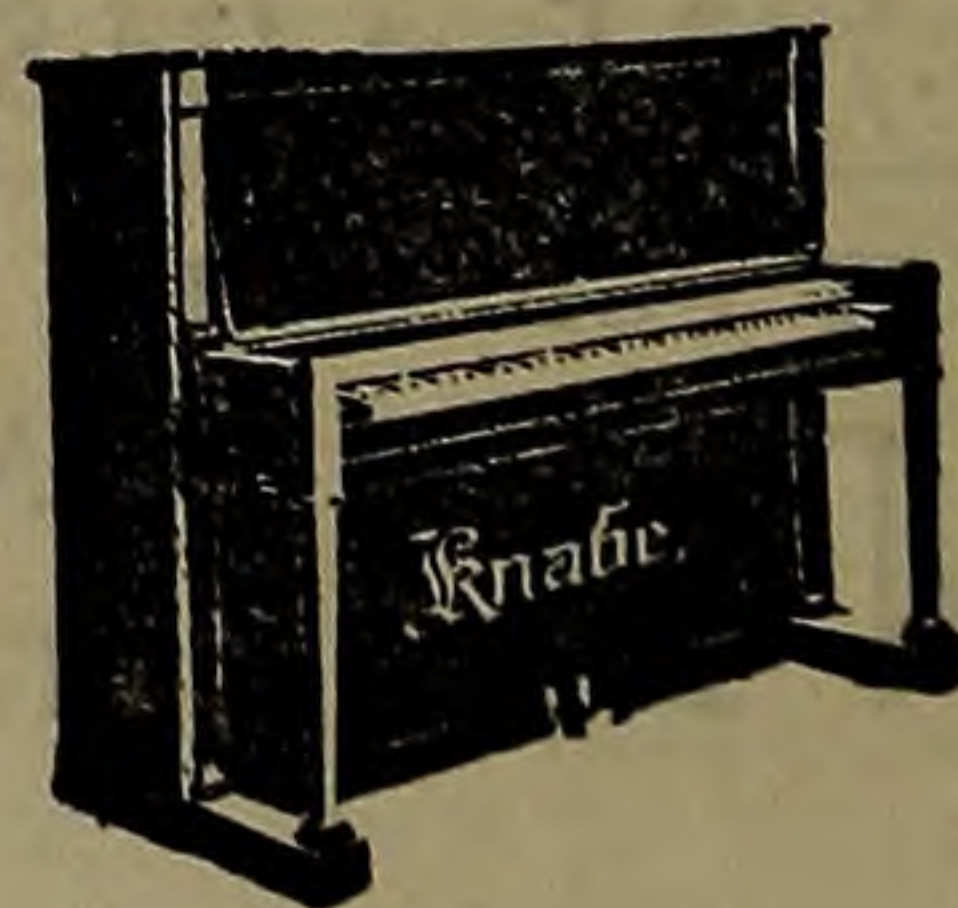
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FANTASIA ON SCOTTISH FOLK-MELODIES FOR VIOLIN AND ORCHESTRA,
OP. 46 MAX BRUCH

(Born at Cologne, January 6, 1838; now living at Friedenau—Berlin.)

The full title of this composition is "Fantasia (Introduction, Adagio, Scherzo, Andante, Finale) for the Violin, with Orchestra and Harp, with the free use of Scottish Folk-melodies." The fantasia was composed in the winter of 1879-80 at Berlin, and was played for the first time at Hamburg, late in September, 1880, at a Bach Festival, by Pablo de Sarasate, to whom the work is dedicated. The first performance in Boston was by Mr. Charles Martin Loeffler at a concert of the Boston Symphony Orchestra, November 24, 1888. Mr. Adamowski played it at concerts of the Boston Symphony Orchestra, January 11, 1896, February 4, 1899. Mr. Birnbaum played it on November 28, 1903.

Theodor Müller-Reuter, in his "Lexikon der deutschen Konzertliteratur," speaks of a first performance of the Fantasia in May, 1880, at a private recital in the hall of the old Hochschule für Musik (Rasczynski Palace), with Joachim as violinist and the composer conducting, from manuscript, the Hochschule Orchestra. But Müller-Reuter puts an interrogation mark after this statement. He then mentions the performance at Liverpool (February 22, 1881), when Joachim was the violinist and Bruch conducted the Hallé Orchestra of Manchester. It

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is singular that this industrious compiler of facts is not apparently acquainted with the first performance at Hamburg or with Bruch's letter, which we shall now consider.

The composer wrote from Liverpool * to the *Signale* (Leipsic), No. 57, in October, 1880: "Joachim will play here on February 22, and he will play my new Scottish Fantasia, which, as I hear, has been badly handled by the sovereign press of Hamburg. This comedy is renewed with each of my works; yet it has not hindered 'Frithjof,' 'Odysseus,' 'Die Glocke,' and the two violin concertos in making their way. A work which is introduced by Sarasate and Joachim, a work by the same man who has given the two concertos to the violinists of the world, cannot be so wholly bad. We must allow the Germans the pleasure of depreciating at first and as much as possible the works of their good masters: it has always been so and it will always be so. But it is not amusing for the composer."

About the same time a friend of Sarasate wrote from Hamburg the following letter, which is passionate, though the emotion is curiously expressed: "I suppose you will receive an unfavorable account of Bruch's Fantasia, and I ground my opinion on the criticisms which have appeared here. I should like to state, therefore, that the public has by its behavior shown it thinks differently. The first musicians in Paris, as Lalo and Saint-Saëns, are full of admiration for the work, which has pleased all who have heard it. That Sarasate considers it good is a matter of course, otherwise he would do as he has done with five concertos dedicated to him this year—not play it. It ought to grieve us very much that a work of one of our most eminent masters should be run down off-hand by persons who have heard it only once,

* Bruch was appointed conductor of the Liverpool Philharmonic Society in 1880, and made his home in England for three years.

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and, as it has not been published,* have had no opportunity of looking into the score; such conduct renders the task of the executive artist doubly difficult. Even if a musician thinks badly of this work, he cannot conscientiously give an opinion until he has, as he ought, rendered himself acquainted with it. Acting as they do, the critics here strike us, and all the musicians we know, as being superficial. Pray excuse me, for I mean well."

* *

The Fantasia is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, harp, solo violin, strings; and bass tuba, bass drum, and cymbals are used in the Introduction and the first movement.

The Introduction opens, Grave, E-flat minor, 4-4, with solemn harmonies in brass, bassoons, harp; and the rhythm is marked by drum and cymbals. The solo violin has recitative-like phrases, accompanied at first by sustained harmonies in the strings, then by a return of the opening march-like motive in wind instruments. This preluding leads to the next movement.

Adagio cantabile, E-flat, 3-4. The Adagio opens pianissimo in full orchestra with muted strings. The solo violin enters and develops a cantabile melody.

* The score was published in 1880.



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The second movement, G major, 3-2, opens with prelude by the major orchestra, which leads from E-flat to G major. The solo violin enters with a scherzo theme, which the composer has characterized in the score as "Dance." The theme is developed now by solo instrument, now by orchestra with violin embroidery. A subsidiary theme of a brilliant character enters fortissimo as an orchestral tutti, and it is developed by the solo instrument. Recitatives for the solo violin lead to the next movement.

Andante sostenuto, A-flat major, 4-4. The song for solo violin is accompanied alternately by strings and by wood-wind and horns. The melody is sung by the first horn, then by oboe, then by horn and 'cellos, and at last by the flute, while the solo violin has passages of elaborate embroidery. A livelier theme is developed in B major by the solo violin. There is a return to the first theme in A-flat major, and there is further development.

The Finale, Allegro guerriero, E-flat, 4-4, opens with a march theme given out by the solo violin in full chords, accompanied by the harp alone. The phrase is repeated by full orchestra. A second phrase is treated in like manner. There are brilliant developments of the theme, and a modulation to C major introduces a more cantabile second theme. These two motives are elaborately developed and worked out, at times by the solo violin, but for the most part by the orchestra against figuration in the solo instrument.

* * *

When this Fantasia was first played in various cities of Great Britain, there was much discussion concerning Bruch's use of Scottish melodies. The Fantasia was occasionally announced as a "Scottish Concerto," which provoked the criticism that the work was neither a concerto nor Scottish. "The melodies, 'Auld Rob Morris,'* 'There was a Lad,'

* "Auld Robin Morris": "This ancient comic dialogue, between a mother and her daughter on the subject of marriage, is marked in Ramsay's Tea-table Miscellany with the letter Q to denote that it is an old song with additions. But the old ballad contains many curious and naïve remarks of the daughter, on the person and manners of Auld Rob, which Ramsay has evidently omitted on account of their coarseness. The ballad therefore is much curtailed, in place of being enlarged. . . . 'Auld Rob Morris' is one of Craig's select Scottish tunes, printed in his collection, 1730. . . . In November, 1792, Burns composed excellent verses to the old air, in which the two first lines only are borrowed from the old ballad." (William Stenhouse's "Illustrations of the Lyric Poetry and Music of Scotland.") The tune was published by William Thomson in his Orpheus Caledonius, 1725. He ascribed it with six others to Rizzio, though there is no evidence that the Italian ever composed a Scot's tune. This tune, however, is much earlier than 1725, for it is in the Blaikie manuscript, 1692, where it is entitled "Jock, the Laird's Brither."



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'Who'll buy my Caller Herrin', 'Scots wha hae,'* are hardly recognizable," wrote one critic.

Mr. Apthorp discussed the question in a programme book of 1896: "It is important to remember one item in this title: the 'free use' of Scotch songs; forgetting this, one is liable to accuse the composer of all sorts of inaccuracy. National Scotch melodies seem to have had no little fascination for more than one great German composer. Beethoven published a whole large volume of Scotch, Irish, and English

*The air to which Burns's verses are sung was formerly called "Hey tuttie taitie," and it was supposed to be as old as the battle of Bannockburn. "It would be presumptuous," says John Glen (1900), "to attempt to confirm the tradition; but we may say that Ritson's assertion that the Scots in 1314 had no musical instruments capable of playing the tune is assuredly an error. David II., son of the Bruce, had pipers thirty years after the battle, and it is probable that his father also had them. Whatever the age of the melody, its earliest appearance in print is in Oswald's Caledonian Pocket Companion, circa 1747. It is also found in William McGibben's Third Collection of Scots' Tunes, 1755. The tune is a common bagpipe air." Burns wrote his poem on August 1, 1793. In September he wrote to George Thomson: "I have shewed the air [meaning "Hey now the Day dawis," or, as it is sometimes called, "Hey tuttie taitie"] to Urbani, who was highly pleased with it, and begged me to make soft verses for it; but I had no idea of giving myself any trouble on the subject, till the accidental recollection of that glorious struggle for freedom, associated with the glowing ideas of some other struggles of the same nature, not quite so ancient, roused my rhyming mania." Thomson answered, and praised the poem: "They were all charmed with it, entreated me to find out a suitable air for it, and reprobated the idea of giving it a tune so totally devoid of interest or grandeur as 'Hey tuttie taitie.'" Thomson fixed on a tune, "Lewie Gordon," for the words, but this tune required an elongation of the last line of each verse to make the words and music agree. Thomson afterward changed his mind, and in a later edition of his collection the tune "Hey tuttie taitie" was adapted to Burns's original words; and Thomson observed that "the poet originally intended this noble strain for the air just mentioned; but on a suggestion from the editor of this work, who then thought 'Lewie Gordon' a fitter tune for the words, they were united together and published in the preceding volume. The editor, however, having since examined the air 'Hey tuttie taitie' with more particular attention, frankly owns that he has changed his opinion, and that he thinks it much better adapted for giving energy to the poetry than the air of 'Lewie Gordon.'" This air, "Lewie Gordon," is not old. It first appeared with the verses of Alexander Geddes in 1783, and it was probably borrowed from an older tune, "Tarry Woo." "Lewie Gordon" has been used for a hymn-tune.



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Born in Johnstown, Pa., December 24, 1881, moved to Pittsburgh 1884; musical education under Pittsburgh teachers, Walker, Steiner, Oehmler, and Von Kunits, with advice and criticism from Emil Paur; became interested in the music of the American Indians and spent considerable time among them, securing material for use in composition and in a lecture recital, American Indian Music Talk; musical critic of *Pittsburg Dispatch*.

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songs, arranged by himself with accompaniment of pianoforte, violin, and 'cello; to be sure, these arrangements were made at the request of a publisher; but Beethoven entered into his task evidently *con amore*, and his love for Scotch songs is well enough known from other testimony. There seems, however, to have been something in many of these songs which he did not quite like; for he often changed a phrase or two in them. For instance, his version of the melody of 'Sad and Luckless was the Season' (better known as 'The Last Rose of Summer') differs in several points from the generally current one, and in his Irish songs he cuts out a whole phrase of 'St. Patrick's Day in the Morning.' Max Bruch, too, seems to have felt a similar dissatisfaction with some melodic details in Scotch melodies, notwithstanding their strong general attraction for him. He has changed some phrases in 'The Campbells are comin'' (introduced in his cantata, 'Schön Ellen'), and has treated the Scotch themes in this violin fantasia with equal freedom. When the fantasia was first played in England by Sarasate, the composer was hauled over the coals by some critics for the liberties he had taken with national melodies, and by others for ignorantly 'getting them wrong.' Probably Bruch knew what he was about quite as well as Beethoven did; if he altered some of the melodies, he did so because he saw fit so to do."*

* "The charge of 'getting the melodies wrong' is not, however, entirely ridiculous; more than one instance can be brought up of German musicians making queer mistakes in transcribing foreign melodies. At Gilmore's International Peace Jubilee in 1872, when the Prussian band played 'Yankee Doodle' in response to a double encore, they played the second phrase first, and the first phrase second, at every recurrence of the tune.—W. F. A."

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ENTR'ACTE.

MANNERISMS.

(From the *London Times*, November 11, 1911.)

A political speaker, not many months since, lamented the difficulty of getting a reasoned verdict out of our people on any important issue, owing to a great national failing, which he labelled "looseness of thought." Few people will indorse his complaint more whole-heartedly than those whose proselytizing tendencies have led them into discussions with the average man on questions of musical judgment. The difficulty is not, as it was a few decades ago, that the Englishman "knows what he likes" and disdains discussion of anything so trivial as æsthetics; nor is it the same as that complained of by Berlioz, who (as Mr. Hadow reminds us) formed two classes of Gentiles, saying of one, "Ils ne sentent pas," of the other, "Ils ne savent pas." Rather do we, as a nation, seem to suffer from an endemic aversion to analytic processes of all kinds, and consequently are apt to form judgments which, being in most cases misty and illogical, can offer no reason for leaning in a favorable or unfavorable direction. So little does the normal man consider the origin of his musical like or dislike that he will commonly, when pressed to an explanation, betray complete confusion of mind between such diverse elements as rhythm and melody. If, to take a simple example, ten whole-hearted admirers of "The Lost Chord" are persuaded to account for their admiration, it is more than probable that nine of them will attribute it to the beauty of the melody. Yet the simple experiment of playing the tune on the piano will reveal the fact that the melodic curve is completely devoid of attraction.

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understanding is that every work of art involves two aspects,—idea and presentation. Without realizing this and acting on it to the extent of separating those qualities concerned with the conception from those involved in the execution, no critical analysis can be clear-headed. With the idea, beyond pointing out its nature, we have here small concern. It is, of course, the artist's way of capturing an emotion, and the particular manifestation—poetry, painting, music, etc.—is immaterial. A sunset may make a man feel sad, and he will imprison that sadness in an elegy, a Madonna, an adagio, as his craft allows; the moon may make him sentimental, and we shall have something which, in general, it is better not to talk about. Criticism of idea is, admittedly, a difficult business, involving questions of taste, instinct, prejudice, nationality, and a dozen other abstract and elusive issues; but the ultimate considerations remain always,—Has the artist successfully embodied his emotion, has he made you feel it, and is it worth experiencing?

Leaving the idea for present purposes at this point, we are free to consider its presentation. We have to examine the skill with which the artist uses his material; that is to say, to analyze the various qualities which are summed up in the word "workmanship." Apart altogether from "mute, inglorious Miltons," we can all think of poets whose message has been too great for their power of statement; and of a larger number whose technical skill has almost persuaded us that there was thought behind their words. In the case of painters this truth is still more obvious. But it is in music that, to those able to see, the contrast becomes most patent and self-evident, though in music, owing to the subjective nature of the material, the casual listener is most apt to confound the two types of excellence, or, what is worse, to overrate the purely technical accomplishment. And the

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reason of this is not far to seek, for it is in workmanship that all those mannerisms crop up which enable the superficial mind to recognize physiognomy. It may possibly be argued that an artist shows his individuality as much in subject as in treatment; and the answer is, of course, that individuality and mannerisms are on two different planes. Brahms and Bizet are as unlikely to be attracted by the same subject, or even by the same mood, as Blake and Byron; and in their deliberate adoption of material of a certain character they show their personality, but it is in their selection of the material that they display their idiosyncrasies, in their workmanship that we come upon their mannerisms.

In all music which we unquestionably admit to the highest class these complementary attributes are both beyond cavil. There can be no makeweight, no balancing by super-excellence of the other aspect. The B minor Mass, the Fifth Symphony, the German Requiem, are, one and all, the noblest thoughts completely expressed. And it is easy to see how, in distributing relative greatness to other composers, Chopin and Berlioz, for example, it is sometimes a failure in the calibre of idea, sometimes in the finish of presentation, that forces us to withhold from them a throne amongst the greatest. But it is when we look at the presentation alone that we find that, as the perfection of workmanship decreases, so does the obtrusion of mannerisms increase; for perfect workmanship is workmanship become instinctive, and the insertion of mannerisms is the result of conscious manipulation. With the giant, style includes incidental mannerisms: with the pygmies the mannerisms constitute the style. There are, of course, little turns that one expects to find, even with the giants. Wagner has his semi-tone-passing-notes in most melodies; Brahms, you may say, has a trick of repeating a small section of a phrase, or of dropping a seventh to





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the leading-note in the cadence of a tune; Beethoven cannot resist leading one to an abrupt abyss, then starting in a new and unexpected key. Such facts may be catalogued to an almost unlimited extent. But our point is that, with the really great, idiosyncrasies have subconsciously become a vital characteristic of style, and we merely feel that the personality of the creator presupposes certain lines of action. The greater the man, the more difficult it becomes to place your finger on a square inch of his music and say, "He was always working off this little trick"; and it becomes difficult almost to the point of impossibility to say, "He reverted consciously to this trick because his inspiration ran dry." Consequently, the great men are extraordinarily difficult to parody; for the parody either falls flat as mere reproduction or it shows its hopelessness by becoming, under the inspiration of its model, something uncommonly like music.

But with the smaller men, those to whom technique has never become second nature, but whose characteristic mannerisms are self-consciously dragged in to conjure up the idea of personality,—with these even an unskilful parodist may acquire an easy reputation. The mannerisms that stud the pages of the early Wagner, of Gounod, Grieg, Mascagni, Puccini, and so many others, are flaws which the most superficial can detect. And they are exasperating for so many reasons; for they are in the first place flaws, and they are also sign-posts which the unwary recognize with joy and gladness, and they further create the suspicion that the composer has said in his laziness, "This is sufficiently like me to do for that bar," without considering whether that bar had any justifiable place in the general scheme. But this last reason, amounting as it does to a charge of artistic dishonesty, opens up the whole question of inspiration, or continuity of thought, as opposed to manufacture, or conscious construction,—a large question which lies beyond the small side-issue we set out to investigate.

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(Born at Votinsk, in the government of Viatka, Russia, May 7,* 1840; died at St. Petersburg, November 6, 1893.)

The "Romeo and Juliet" overture-fantasia as played to-day is by no means the work as originally conceived and produced by the composer.

Kashkin told us some years ago about the origin of the overture, and how Tschaikowsky followed Mily Balakireff's suggestions: "This is always associated in my mind with the memory of a lovely day in May with verdant forests and tall fir-trees, among which we three were taking a walk. Balakireff understood, to a great extent, the nature of Tschaikowsky's genius, and knew that it was adequate to the subject he suggested. Evidently he himself was taken with the subject, for he explained all the details as vividly as though the work had been already written. The plan, adapted to sonata form, was as follows: first, an introduction of a religious character, representative of Friar Laurence, followed by an Allegro in B minor (Balakireff suggested most of the tonalities), which was to depict the enmity between the Montagues and Capulets, the street brawl, etc. Then was to follow

* Mrs. Newmarch, in her translation into English of Modest Tschaikowsky's Life of his brother, gives the date of Peter's birth April 28 (May 10). Juon gives the date April 25 (May 7). As there are typographical and other errors in Mrs. Newmarch's version, interesting and valuable as it is, I prefer the date given by Juon, Hugo Riemann, Iwan Knorr, and Heinrich Stümcke.

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the love of Romeo and Juliet (second subject, in D-flat major), succeeded by the elaboration of both subjects. The so-called 'development'—that is to say, the putting together of the various themes in various forms—passes over to what is called, in technical language, the 'recapitulation,' in which the first theme, Allegro, appears in its original form, and the love theme (D-flat major) now appears in D major, the whole ending with the death of the lovers. Balakireff spoke with such conviction that he at once kindled the ardor of the young composer." (Englished by Mrs. Rosa Newmarch.)

After Kashkin's Reminiscences of Tschaikowsky appeared, Modest Tschaikowsky's Life of his illustrious brother was published. I quote in the course of this article from Paul Juon's translation into German. Let us see what Modest says about the origin and early years of this overture.

The first mention of "Romeo and Juliet" is in a digression concerning the influence of Henri Litolff, the composer of the "Robespierre" and "The Girondists" overtures, over Tschaikowsky; and, if we wonder at this, it is a good thing to remember that the flamboyant Litolff was once taken most seriously by Liszt and others who were not ready to accept the claims of every new-comer. But it is not necessary for us to examine now any questions of opinion concerning real or alleged influence.

It was during the winter of 1868-69 that Tschaikowsky fell madly in love with the opera singer, Marguerite Joséphine Désirée Artôt. The story of this passion, of his eagerness to marry her, of her sudden choice of the baritone Padilla as a husband, has already been told in a

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Programme Book of the Boston Symphony Orchestra.* It is enough to say that in 1869 Tschaikowsky was still passionately fond of her, and it was not for some years that he could even speak her name without emotion.

In August, 1869, Tschaikowsky wrote to his brother Anatole that Mily Balakireff, the head of the neo-Russian band of composers (among whom were Rimsky-Korsakoff, Borodin, César Cui), was then living at Moscow. "I must confess that his presence makes me rather uncomfortable: he obliges me to be with him the whole day, and this is a great bore. It's true he is a very good man, and he is deeply interested in me: but—I don't know why—it is hard work for me to be intimate with him. The narrowness of his musical opinions and his brusque manner do not please me." He wrote a few days later: "Balakireff is still here. We meet often, and it is my firm belief that, in spite of all his virtues, his company would oppress me like a heavy stone, if we should live together in the same town. The narrowness of his views and the arrogance with which he holds them are especially disagreeable to me. Nevertheless, his presence has helped me in many ways." And he wrote August 30: "Balakireff went away to-day. If he was in my opinion irritating and a bore, justice compels me to say that I consider him to be an honorable and a good man, and an artist that stands immeasurably higher than the crowd. We parted with true emotion."

Tschaikowsky began work on "Romeo and Juliet" toward the end of September, 1869. Balakireff kept advising him, urging him on by letter. Thus he wrote in October: "It seems to me that your inactivity comes from the fact that you do not concentrate yourself, in spite of your 'friendly hovel' of a lodging." (Yet Tschaikowsky had been

* Programme Book of January 31, 1903. Mme. Artôt died April 3, 1907.

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working furiously on twenty-five Russian songs arranged for piano-forte, four hands, "in the hope of receiving money from Jurgenson," the publisher.) Balakireff went on to tell him his own manner of composition, and illustrated it by his "King Lear" overture. "You should know," he added, "that in thus planning the overture I had not as yet any determined ideas. These came later, and began to adjust themselves to the traced outlines of the forms. I believe that all this would happen in your case, if you would only first be enthusiastic over the scheme. Then arm yourself with galoshes and a walking-stick, and walk along the boulevards. Begin with the Nikitsky, let yourself be thoroughly impregnated with the plan, and I am convinced that you will have found some theme or an episode by the time you reach the Sretensky Boulevard. At this moment, while I think of you and your overture, I myself am aroused involuntarily; and I picture to myself that the overture must begin with a raging 'Allegro with sword-cuts,' something like this" (Balakireff sketched five measures, to which Tschaikowsky evidently paid little heed); "I should begin something like this. If I were to compose the overture, I should thus grow enthusiastic over this egg, and should hatch it, or I should carry about the kernel in my brain until something living and possible in this fashion were developed from it. If letters just now would exert a favorable influence over you, I should be exceedingly happy. I have some right to lay claim to this, for your letters are always a help to me." In November he wrote again in words of lively interest; he asked Tschaikowsky to send him sketches, and promised that he would say nothing about them until the overture was finished.

Tschaikowsky sent him his chief themes, and, lo, Balakireff wrote a long critical review: "The first theme does not please me at all; perhaps it will come out all right in the development, but as it now

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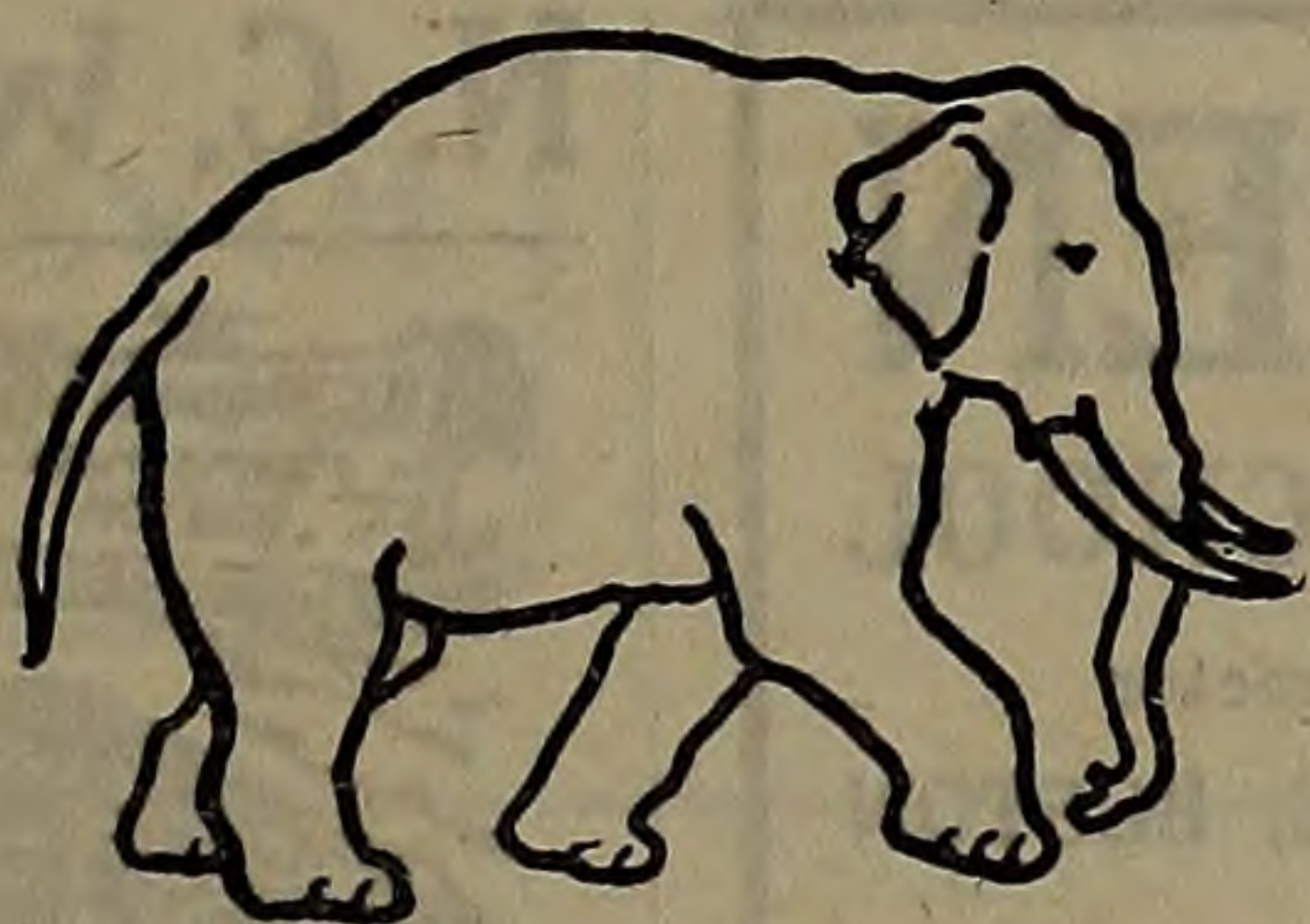
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is, in its naked form, it has neither strength nor beauty, and does not adequately characterize Friar Laurence. Here is the place for something after the manner of a choral by Liszt ('Der nächtliche Zug,' 'Hunnenschlacht,' and 'Die heilige Elisabeth') in old Catholic style; but your theme is of a wholly different character, in the style of a quartet by Haydn, bourgeois music which awakens a strong thirst for beer. Your theme has nothing antique, nothing Catholic about it; it is much nearer the type of Gogol's 'Comrade Kunz,' who wished to cut off his nose so that he should not be obliged to pay out money for snuff. It is possible your theme will be very different in the development—and then I'll take all this back. As for the theme in B minor, it would serve as a very beautiful introduction for a theme. After the running about in C major must come something very energetic, powerful. I take it that this is really so, and that you were too lazy to write out the continuation. The first theme in D-flat major is exceedingly beautiful, only a little languishing; the second in D-flat is simply wonderful. I often play it, and I could kiss you heartily for it. There is love's ardor, sensuousness, longing, in a word, much that would be exactly to the taste of the immoral German Albrecht. I have only one criticism to make about this theme: there is too little inner, psychical love, but rather fantastical, passionate fervor, with only slight Italian tinting. Romeo and Juliet were no Persian lovers: they were Europeans. I don't know whether you understand what I wish to say—I always find a great difficulty in expression; I launch into a musical treatise, and I must take refuge in illustrative examples: the theme in A-flat major in Schumann's 'Braut von Messina' overture is a good example of a motive in which there is expression of inner love. This theme, I admit, has its weaknesses; it is morbid and too sentimental toward



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the end, but the ground-mood is exceedingly well caught. I await impatiently the whole score for a just view of your overture, which is full of talent. It is your best work, and your dedication of it to me pleases me mightily. This is the first piece by you which fascinates by the mass of its beauties, and in such a way that one without deliberation can call it good. It is not to be likened to the old drunken Melchisedek, who breaks into a horrible trepak* in the Arbatsky Place, from sheer misfortune. Send me the score as soon as possible. I pant to know it."

Tschaikowsky made some changes; and still Balakireff was not satisfied. He wrote February 3, 1871: "I am much pleased with the introduction, but I do not at all like the close. It is impossible for me to write explicitly about it. It would be better for you to come here, where we could talk it over. You have made something new and good in the middle section, the alternating chords on the organ-point above, a little '*à la Ruslan*.'† There is much routine in the close; the whole part after the end of the second theme (D major) is, as it were, pulled violently out of the head. The very end itself is not bad, but why these blows in the last measures? They contradict the contents of the drama, and it is coarse. Nadeshda Nikolajewna‡ has stricken out these chords with her pretty little hand, and would fain close her pianoforte arrangements with a pianissimo."

Nor was Balakireff content with these criticisms. He wrote: "It's a pity that you, or, rather, N. Rubinstein, was in such a hurry about the publication of the overture. Although the new introduction is far

* A Russian national dance.

† After the manner of Glinka in his opera, "Ruslan und Ludmilla" (St. Petersburg, 1842).

‡ The wife of Rimsky-Korsakoff. In his final version Tschaikowsky himself struck out the chords.

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more beautiful, I had the irresistible wish to change certain passages in the overture, and not to dismiss it so quickly, in the hope of your future works. I hope that Jurgenson will not refuse to give the score of the newly revised and finally improved overture to the engraver a second time."

Tschaikowsky wrote, October 19, 1869, that the overture was completed. It was begun October 7, 1869; the sketch was finished October 19; by November 27, 1869, it was scored. In the course of the summer of 1870 it was wholly rewritten: there was a new introduction, the dead march toward the close was omitted, and the orchestration was changed in many passages.

"Balakireff and Rimsky-Korsakoff were here yesterday," Tschaikowsky wrote on January 25, 1870; "Balakireff begins to honor me

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more and more.* . . . My overture pleased them very much, and it also pleases me."

A day or so before the performance Tschaikowsky wrote his brother Modest: "There has already been one rehearsal. The piece does not seem to be ugly. As for the rest—that is known only to the dear Lord!"

The first performance of the overture was on March 16, 1870, at a concert of the Musical Society, Moscow. The work was not successful. Nicolas Rubinstein, who conducted, had just been sentenced to a fine of twenty-five roubles on account of some act of executive severity in the Conservatory. A newspaper on the day of the concert suggested that the admirers of Rubinstein should take up a collection at the concert, so that he should not be obliged to serve out the fine in jail. This excited such indignation that, when Rubinstein appeared on the stage, he was greeted with great enthusiasm, and no one thought of overture or concert. Tschaikowsky wrote Klimenko: "My overture had no success at all here, and was wholly ignored. . . . After the concert a crowd of us supped at Gurin's restaurant. During the whole

* Tschaikowsky some years afterward wrote letters in which he defined clearly his position toward the "Cabinet" of the neo-Russian school, and also put forth his views on "national music." In a letter written to Mrs. von Meck (January 5, 1878) he described Balakireff as "the most important individuality of the circle; but he has grown mute and has done little. He has an extraordinary talent, which has been choked by various fatal circumstances. After he had made a parade of his infidelity, he suddenly turned devote. Now he is always in church, fasts, prays to all sorts of relics—and does nothing else. In spite of his extraordinary gifts, he has stirred up much mischief. It was he that ruined the early years of Rimsky-Korsakoff by persuading him that he had nothing to learn. He is the true inventor of the doctrines of this remarkable circle, in which so much undeveloped or falsely developed strength, or strength that prematurely went to waste, is found." Balakireff, born in 1836, died in 1910. Among his earlier orchestral works are the symphonic poem "Tamara" and overtures with Russian, Czech, and Spanish themes. His Oriental fantasia "Islamei," for pianoforte, is well known in this country, and his "Tamara" was first played by the Chicago Orchestra in 1896. His Symphony in C major was played in Boston at a concert of the Boston Symphony Orchestra, March 14, 1908; his symphonic poem "In Bohemia," at a concert of the Boston Orchestral Club, January 21, 1908; his Overture on Three Russian Themes, at a concert of the Boston Orchestral Club, April 19, 1910; and his Overture on a Theme of a Spanish March, at a concert of the Boston Symphony Orchestra, November 25, 1911. Among his latest works were a second symphony and a pianoforte concerto. He wrote an overture and incidental music to "King Lear."

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evening no one spoke to me a word about the overture. And yet I longed so for sympathy and recognition."

During a sojourn in Switzerland that summer Tschaikowsky made radical changes in "Romeo and Juliet." Through the assistance of N. Rubinstein and Karl Klindworth, the overture, dedicated to Mily Alexejewtsch Balakireff, was published by Bote & Bock, of Berlin, in 1871. It was soon played in German cities.

But Tschaikowsky was not satisfied with his work. He made still other changes, and, it is said, shortened the overture. The second edition, published in 1881, contains these alterations.

The first performance of "Romeo and Juliet" in America was by the Philharmonic Society of New York, Carl Bergmann conductor, April 22, 1876. The first performance in Boston was by the Boston Symphony Orchestra, February 8, 1890.

The work is scored for piccolo, two flutes, two oboes, two clarinets, English horn, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, harp, strings.

* *

The overture begins Andante non tanto, quasi moderato, F-sharp minor, 4-4. Clarinets and bassoons sound the solemn harmonies which, according to Kashkin, characterize Friar Laurence; and yet Hermann Teibler finds this introduction symbolical of "the burden of fate."*

A short theme creeps among the strings. There is an organ-point on D-flat, with modulation to F minor (flutes, horns, harp, lower strings). The Friar Laurence theme is repeated (flutes, oboes, clarinets, English horn), with pizzicato bass. The ascending cry of the flutes is heard in E minor instead of F minor as before.

Allegro giusto, B minor, 4-4. The two households "from ancient grudge break to new mutiny." Wood-wind, horns, and strings picture the hatred and fury that find vent in street broils. There is a brilliant passage for strings, which is followed by a repetition of the strife music.

* "I do not think that Romeo is designed merely as an exhibition of a man unfortunate in love. I consider him to be meant as the character of an *unlucky* man,—a man who, with the best views and fairest intentions, is perpetually so unfortunate as to fail in every aspiration, and, while exerting himself to the utmost in their behalf, to involve all whom he holds dearest in misery and ruin." This is the view of Dr. William Maginn, who contrasted Romeo, the unlucky, with Bottom, the lucky man.

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There is a return to tumult and strife. The theme of dissension is developed at length, and the horns intone the Friar Laurence motive. The strife theme at last dominates in fortissimo until there is a return to the mysterious music of the chamber scene (oboes and clarinets, with murmurings of violins, and horns). The song grows more and more passionate until Romeo's love theme breaks out, this time in D major, and is combined with the strife theme and the motive of Friar Laurence in development. A tremendous burst of orchestral fury, and there is a descent to the depths, until 'cellos, basses, bassoons, alone are heard; they die on low F-sharp with roll of kettledrums. Then silence.

Moderato assai, B minor, 4-4. Drum-beats, double-basses, *pizz.*, and Romeo's song arises in lamentation. Soft chords (wood-wind and horns) bring the end.

* * *

The overture-fantasia, "Romeo and Juliet," has been performed in Boston at concerts of the Boston Symphony Orchestra February 8, 1890, February 21, 1891, April 1, 1893, April 4, 1896, January 28, 1899, March 14, 1903, April 28, 1906, April 13, 1907, March 11, 1911. It was played by the Boston Philharmonic Orchestra, Mr. Listemann conductor, November 16, 1890.

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Strauss . . . { *a.* Love Scene from the Opera "Feuersnot"
 { *b.* "Till Eulenspiegel's Merry Pranks, after the Old-
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Special Students' tickets

PROGRAM FOR DECEMBER 14

MOZART

Allegro moderato.

Andantino sostenuto e cantabile.

SONATA, in B-flat major
Rondo, Allegro.

REGER

Praeludium, Allegro commodo.

SUITE ("im alten Styl"), in F major, Op. 93
Largo. Fuga, allegro con spirito.

BRAHMS

Vivace non troppo.

Adagio.

Allegro molto moderato.

SONATA, in G major, Op. 78, No. 1

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Tenor, Mr. REED MILLER
Bass, Mr. FREDERICK WELD

Monday, December 18, 1911

Mrs. MARIE SUNDELIUS
Alto, Miss CHRISTINE MILLER
Tenor, Mr. REED MILLER
Bass, Mr. ARTHUR MIDDLETON

Sunday, February 11, 1912

ARMINIUS

Soprano, Mrs. ISABELLE BOUTON
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Easter Sunday, April 7, 1912

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At Symphony Hall during the week beginning Monday, December 4, at 8.30 A.M., the sale of season tickets will open to the public.

The sale of single tickets for the Messiah concerts, \$1.00, \$1.50, and \$2.00, will open Monday, December 11, at 8.30 A.M., at Symphony Hall (Telephone Back Bay 1492), and also at the music store of C. W. Thompson and Co., A and B Park Street (Telephone Haymarket 1150).

CHARLES A. CALL,

Secretary.

No. 1 of Vol. II. of the History of the Handel and Haydn Society from May, 1890, to May, 1897, including lists of the concerts and of the officers from May, 1890, to May, 1912, written by W. F. Bradbury, will be on sale at fifty cents each at C. W. Thompson and Co.'s Music Store, A and B Park Street, on and after November 29.

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NEW YORK TRIBUNE, Nov. 1, 1911

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NEW YORK TIMES, Nov. 1, 1911

"The Quartet's playing of Beethoven, Debussy and Schubert, was of its finest in warmth of expression, its true understanding of the diverse spirit of the composers, its exquisite elaboration of detail. Mr. Kneisel's reading never more completely exemplified his **command of the subtle and intangible thing called style in interpretation**."

NEW YORK SUN, Nov. 1, 1911

"The four members of the organization again displayed that **perfection of ensemble** and that exquisitely just intonation which have so long given delight to their admirers."

NEW YORK WORLD, Nov. 1, 1911

"**For the first time** in several years, the Kneisel Quartet has found an audience **room large enough to accommodate all in this city desiring to hear the Quartet**. Never has a Kneisel audience been larger or more fashionable."

NEW YORK AMERICAN, Nov. 1, 1911

"It was with pleasure that the **thousand or twelve hundred music lovers attended the first concert**. The concert was altogether a joy."
—(CHARLES HENRY MELTZER.)

NEW YORK PRESS, Nov. 1, 1911

"**The Kneisel's are with us once more**, we are glad to say the same joy-giving makers of music as of old—ready to minister to the wants of those who thirst for the purest form of tonal art and **New York is the better for it**."

NEW YORK EVENING POST, Nov. 1, 1911

"The four men **never played with more marvellous purity of tone** and intonation than last night. There was the same entering into the inmost spirit of a piece that always delights the patrons of the Kneisel concerts."

NEW YORK EVENING MAIL, Nov. 1, 1911

"**It was a great and worthy gathering** that listened to the noble utterances of Beethoven, Debussy and Schubert, nobly given. Debussy was given with all the subtlety, beauty of tone and insight of this superb body of strings."

NEW YORK TELEGRAM, Nov. 1, 1911

"**The ballroom of the Astor was crowded** with the admirers of these justly celebrated players. The entire programme was presented with that genuine musical feeling and that perfection of balance which characterize the Kneisel players and disarm criticism."

NEW YORK JOURNAL, Nov. 1, 1911

"They are probably the only four men in New York who could draw an audience as large as the one that gathered last night for the reason that **the opening of the Kneisel season is an event in this town**."



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PROGRAMME OF THE SECOND CONCERT

| | |
|-------------|---|
| MOZART | Quartet in C major |
| SAINT-SAËNS | Sonata in C minor for Violoncello and Piano |
| BRAHMS | Quintet in F minor, Piano and Strings |

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Thursday Evening, December 14, 1911

PROGRAMME

| | |
|--------------|--|
| César Franck | Symphony in D minor |
| Saint-Saëns | Concerto for Violin and Orchestra |
| Tschaikowsky | "Romeo and Juliet," Overture-Fantasia after Shakespeare |

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OVERTURE, "Coriolanus" . . . *Beethoven*

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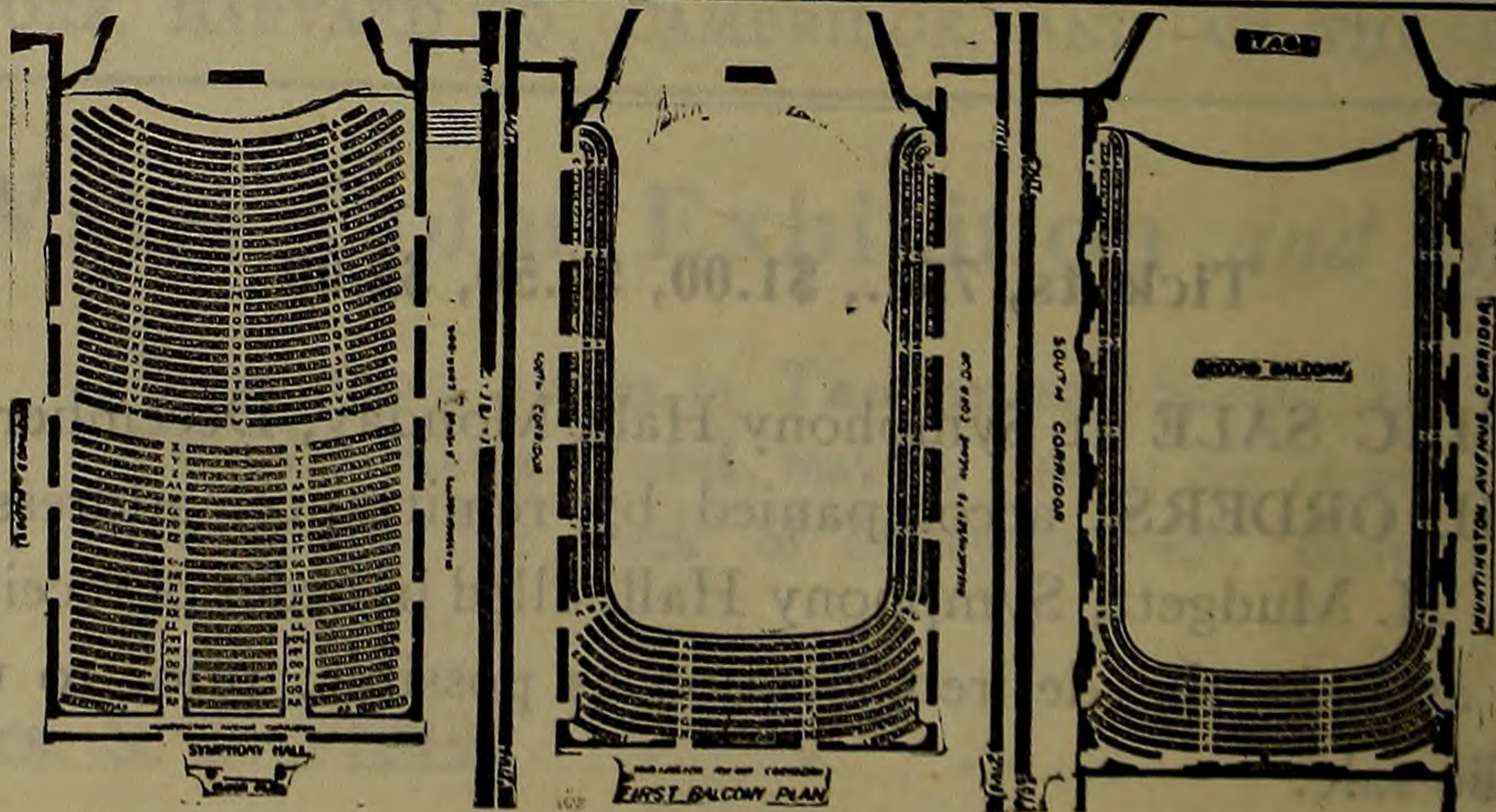
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PROGRAM

- | | |
|---|---|
| 1. (a) Rhapsody, Op. 79, No. 1 . . . Brahms | 3. (a) Voiles . . . C. Debussy |
| (b) Gnones, Op. 30, No. 1 } . . . H. Farjeon | (b) Arabesque, No. 1 } . . . C. Debussy |
| (c) Mercury, Op. 13, No. 4 } . . . H. Farjeon | (c) La Campanella . . . Paganini-Liszt |
| (For the first time in Boston) | |
| (d) Ende vom Lied, Op. 12 . . . Schumann | 4. (a) "Ladore," A major (first time) C. M. Chase |
| 2. (a) Nocturne, Op. 15, No. 2 | (b) Scherzando, Op. 103, No. 3 . C. Sinding |
| (b) Impromptu, Op. 66, C-sharp minor } Chopin | (First time in Boston) |
| (c) Polonaise, Op. 40, No. 1 | (c) Caprice Espagnol . . . M. Moszkowski |
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ACADEMY OF MUSIC, PHILADELPHIA
MONDAY EVENING, DECEMBER 4, AT 8.15.

RIMSKY-KORSAKOFF, SYMPHONIC SUITE, "Scheherazade"
BRUCH, FANTASIE "Scotch" for VIOLIN and ORCHESTRA, op. 46
BRAHMS, ACADEMIC FESTIVAL OVERTURE, op. 80
Soloist: KATHLEEN PARLOW, Violinist

NEW NATIONAL THEATRE, WASHINGTON
TUESDAY AFTERNOON, DECEMBER 5, AT 4.30.

RIMSKY-KORSAKOFF, SYMPHONIC SUITE, "Scheherazade"
SAINT-SAENS, CONCERTO in B minor for VIOLIN and ORCHESTRA,
No. 3, op. 61
BRAHMS, ACADEMIC FESTIVAL OVERTURE, op. 80
Soloist: KATHLEEN PARLOW, Violinist

LYRIC THEATRE, BALTIMORE
WEDNESDAY EVENING, DECEMBER 6, AT 8.15.

LISZT, SYMPHONY after Dante's "Divina Commedia"
SAINT-SAENS, CONCERTO in B minor for VIOLIN and ORCHESTRA,
No. 3, op. 61
TSCHAIKOWSKY, OVERTURE FANTASIA after Shakespeare, "Romeo
and Juliet"
Soloist: KATHLEEN PARLOW, Violinist

The Women's Philharmonic Chorus of Baltimore will assist in
the performance of the Symphony.

CARNEGIE HALL, NEW YORK
THURSDAY, EVENING, DECEMBER 7, AT 8.15.

CHERUBINI, OVERTURE, "Lodoïska"
BRAHMS, SYMPHONY in E minor No. 4, op. 98
SAINT-SAENS, CONCERTO in B minor for VIOLIN
TSCHAIKOWSKY, OVERTURE FANTASIA "Romeo and Juliet"
Soloist: KATHLEEN PARLOW, Violinist

ACADEMY OF MUSIC, BROOKLYN
FRIDAY EVENING, DECEMBER 8, AT 8.15.

RIMSKY-KORSAKOFF, SYMPHONIC SUITE, "Scheherazade"
BRUCH, FANTASIE "Scotch" for VIOLIN and ORCHESTRA, op. 46
DEBUSSY, PRELUDE to "The Afternoon of a Faun"
WEBER, OVERTURE to the Opera "Oberon"
Soloist: KATHLEEN PARLOW, Violinist

CARNEGIE HALL, NEW YORK
SATURDAY, AFTERNOON, DECEMBER 9, AT 2.30.

RIMSKY-KORSAKOFF, SYMPHONIC SUITE, "Scheherazade"
BRUCH, FANTASIE "Scotch" for VIOLIN and ORCHESTRA
BRAHMS, ACADEMIC OVERTURE
Soloist: KATHLEEN PARLOW, Violinist

COURT SQUARE THEATRE, SPRINGFIELD
MONDAY EVENING, DECEMBER 11, AT 8.

WEBER, OVERTURE to the Opera "Der Freischütz"
TSCHAIKOWSKY, SYMPHONY No. 6 in B minor, "Pathetic"
BRUCH, FANTASIE "Scotch" for VIOLIN and ORCHESTRA
DEBUSSY, PRELUDE to "The Afternoon of a Faun"
SIBELIUS, "Finlandia" SYMPHONIC POEM for ORCHESTRA
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DECEMBER ITINERARY.

LEAVE BOSTON, - - Sunday, December 3, at midnight, South Station. Back Bay Station, 12.04 A. M.
Due New York, Monday, December 4, at 7 A. M.

LEAVE NEW YORK, - Twenty-third St. Station, C. R. R. of N. J. 8.50 A. M.

Due Philadelphia, at 11 A. M.

Concert at Academy of Music, at 8.15 P. M.

(The Management will not be responsible for Hotel baggage not ready directly after the concert.)

LEAVE PHILADELPHIA, Tuesday, December 5, Baltimore and Ohio R. R., Twenty-fourth and Chestnut Streets.
—SPECIAL TRAIN—at 9.30 A. M.

Due Washington, 12.45 P. M.

Matinee, New National Theatre, at 4.30 P. M.

(The Management will not be responsible for Hotel Baggage not ready directly after the Concert.)

LEAVE WASHINGTON, - Wednesday, December 6, Baltimore & Ohio R. R., SPECIAL TRAIN at 9.10 A. M.

Due Baltimore, Camden Station, at 10 A. M.

REHEARSAL for Dante Symphony at Lyric Theatre at 12 noon.

Concert at Lyric Theatre, Wednesday, December 6, at 8.15 P. M.

(The Management will not be responsible for Hotel Baggage not ready directly after the Concert.)

LEAVE BALTIMORE, - Camden Street Station, Baltimore & Ohio R. R.—SPECIAL TRAIN—at 8.15 A. M.
SHARP, Thursday, December 7.
Mt. Royal Station at 8.20 A. M.

Due New York, Twenty-third Street Station at 12.45 P. M.

Concert at Carnegie Hall, Thursday, December 7, at 8.15 P. M.

Concert at Academy of Music, Brooklyn, Friday, December 8, at 8.15 P. M.

Matinee at Carnegie Hall, Saturday, December 9, at 2.30 P. M.

(Hotel baggage must be ready at 2 P. M. on Saturday, December 9; otherwise, the Management will not be responsible for trunks left behind.)

LEAVE NEW YORK, - Grand Central Station, Saturday, December 9, at 5.30 P. M.

Due Boston, 11 P. M.

LEAVE BOSTON, - - Monday, December 11, South Station,
—SPECIAL TRAIN—at 3.40 P. M.
Trinity Place, at 3.44 P. M.

Due Springfield, at 6 P. M.

DINNER at The Worthy.

Concert at Court Square Theatre at 8 P. M.

LEAVE SPRINGFIELD, - - SPECIAL TRAIN—at 10.30 P. M.
Due Boston 12.45 A. M.

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[OVER.]